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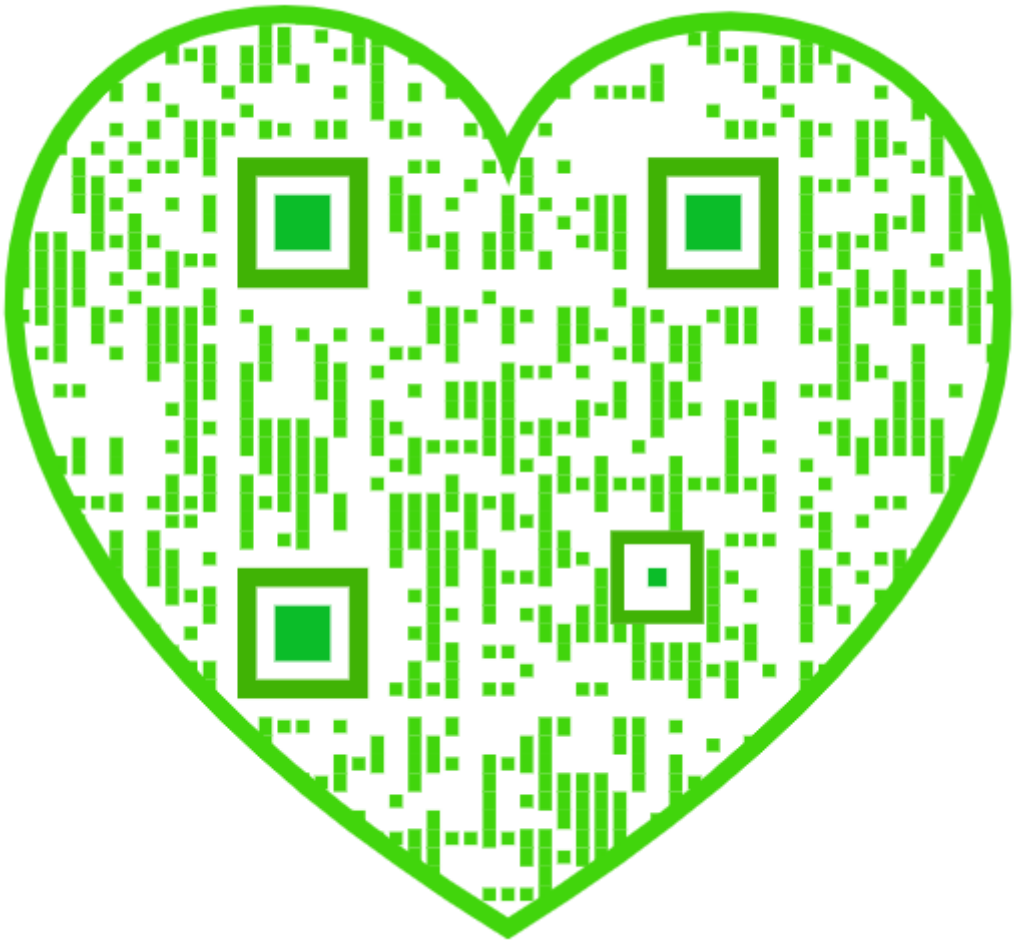

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Complete Guide to Millinery

of The Kintzel Millinery School

By
MRS. MARGARET KINTZEL
and
MRS. MARY M. LUNT

COMPLETE

GUIDE TO MILLINERY

of

KINTZEL MILLINERY SCHOOL

By

MRS. MARGARET KINTZEL
and
MRS. MARY M. LUNT

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MAR 29 1916

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Stitches Used in Millinery

The running stitch is used for all shirrings. The slip stitch is used for making folds and putting on milliner's folds and binding. The cat stitch is used for hemming velvet. The overcast stitch is used for joining the upper and lower portion of the brim of a hat when the same is to be covered with an edging. The button hole stitch is used for putting in lining and sewing satin covered wire on the edge of ribbons. The cross stitch may be used for the same purpose. The back stitch is used for sewing ribbons or silks together.

To Cover a Large Hat

First. Wire the buckram frame.
Second. Case the wire.
Third. Cut the pattern.
Fourth. Cut and put on the top covering.
Fifth. Cut and put on the facing.
Sixth. Put on the top crown.
Seventh. Put in the lining.
Eighth. Cut, make, cover and put in the bandeau.
Ninth. Put on the side crown.
Tenth. Draw the lining.

To Wire a Buckram Frame

All common buckram frames have a wire on the outside edge of the brim, which is covered with tissue paper and pasted on. This wire is liable to come off in the handling of the frame. It is necessary, therefore, to sew on the common cotton wire, right over the paper covered wire, with an over and over stitch. Begin at the back and see that you keep your wire right on the edge of your frame.

Let no portion of it be under or on top of the brim.

Allow two inches of wire more than you need, lap it and finish off neatly on top of the brim.

To Case a Wire

Cut a bias strip of lining material the color of your frame.
One inch wide.
Long enough to go around the outside edge of your brim.
Fold it over your wire.
Stretch it so that it will not make ruffles.

Sew it on, up and down stitch.
(An up and down stitch is not a back stitch.)
All careful milliners case their wires.

To Cut a Pattern

Pin a piece of paper around the facing of your frame.
To the casing which you have just put on.
Have the paper large enough, so that it will extend beyond the edge of your frame.
Cut your paper so that it will be one-half inch wider than your frame all around.
Now rub your thumb around the paper just where the crown touches it.
Cut out a circle, leaving the paper extend one inch inside of the crown.
Slash this inch all around to within a sixteenth of an inch of the crown.
Put a marking pin in the front of the frame.
Also one in the paper pattern.

To Cut and Put on the Top Covering

Lay the paper pattern on your material, so that it will be on the bias.
Pin it all around the outside edge.
Put a few pins in the center.
Cut exactly like the pattern, all around the outside edge, the inside circle and each slash, just as you have it in the pattern.
Put a marking pin in your material, just where the marking pin is in the pattern.
Take out all of the pins except the markers.
Slip your material over the crown, on the top of your brim, so that the markers will both be in the same place.
Pin this top all around the outside edge of the brim to the casing.
Turn your hat bottom side up and sew the top material to the buckram facing.
Take one stitch in the buckram and one stitch in the material, over and over.
Sew the slashes to the side crown.
Long and short stitch.
The short stitch is a back stitch.
Do not get this stitch mixed up with the up and down stitch.
If any of your stitches have come through on the edge of the top material, rip them out and sew over again.
See that you do not draw the top material too tight for the frame; it will bulge if you do.

To Cut and Put on a Facing

Lay your paper pattern (the same that you used for cutting the top) on the material so that it will be on the bias.

Pin around the outside edge.

Cut around the outside edge only.

The inside crown is never cut until the facing is on the hat.

Put your marking pin in its place.

Take out all of the pins except the marker.

Pin on the facing smoothly.

Turn in the edge and pin again.

When you have all smoothly pinned around, without pleats, slip stitch the edge, so that no stitch is seen anywhere.

Cut out the inside crown circle exactly as you did in the paper pattern.

Slash the inch.

Sew the slashes to the inside side crown, long stitch inside, just as you sewed the slashes to the outside side crown.

The facing must be perfectly smooth, without pleats or wrinkles.

To Put on a Top Crown

Pin a piece of your material on to the top crown, so that it will be on the bias.

Stretch smoothly while you pin.

Sew it on to the side crown, about one-fourth of an inch below the edge of the crown.

Long stitch on the outside.

Do not sew more than one-fourth of an inch below the edge of the crown.

If you do, you will have pleats that are not wanted.

Cut your material off close to your stitches.

Be careful that you do not cut the stitches.

To Cut and Put in a Lining

Cut a piece of lining material lengthwise of your goods five to eight inches wide, according to depth of crown, and long enough to measure twice lengthwise and once crosswise of your crown.

Sew the lining in.

Long stitch on the lining.

See that all stitches, cuts in the slashes, etc., are hidden.

Turn in the ends where you begin, and finish the lining and slip stitch them together.

Turn in the *top* edge of your lining.

Run a tuck one-fourth of an inch wide for a casing to hold the narrow ribbon with which you draw the lining after you have your hat entirely finished.

To Cut, Make and Put in a Bandeau

Cut a piece of buckram crescent shape.

One inch wide in the center and tapering to one-half inch at the sides.

Long enough to get halfway around your inside crown.

Wire this piece of buckram all around with cotton wire.

Allow two inches of the wire to lap.

Over and over stitches.

Lay the bandeau on your material.

Cut two pieces one-half inch wider than the bandeau all around.

Cover one side of the bandeau by drawing the edges of the covering together, over and over.

Draw in the ends smoothly.

Cover the other side by pinning the other piece around smoothly.

Turn in all of the edges.

Slip stitch neatly all around.

This will make a half bandeau.

Place your bandeau into your side crown wherever fashion decrees that it shall be.

Sew it in. Short stitch inside.

To Cut and Make a Three-quarter Bandeau

Cut the buckram crescent shape, like the half bandeau, but make it long enough to go three-fourths around the inside crown.

Wire, cover, finish and put in just like the half bandeau.

To Make an All-round Bandeau

Cut a straight piece of buckram three-fourths of an inch wide and long enough to fit snugly into your inside crown.

Sew the ends together to form a ring.

Wire this ring top and bottom.

Allow two inches of wire to lap.

Cut a bias strip of your covering material two and one-half inches wide and long enough to go around the ring.

Fold this piece around the ring.

Turn in the edges.

Sew the edges together over and over, fine.

Lap the finishing end over the beginning end.

Turn in the raw edge and finish neatly.

To Put on a Side Crown

Cut a bias strip of your material one inch wider than the side crown is high.

Turn in the lower edge of this strip.

Tack the end to that part of your side crown where the trimming will hide the seam.

A tack is a stitch up and down three or four times in one place.

After you have placed your first tack, stretch your strip tightly around the bottom of your side crown.

Keep the lower edge of your strip turned in.

When you get past your first tack, tack again.

Turn in the upper edge of your strip even with the crown. Sew long stitch on the outside where your ends join.

One end of the side crown must lap over the other.

Cut off your surplus material close to the stitches.

To Draw a Lining

Thread a bodkin with narrow ribbon (baby ribbon), run it through the casing of your lining.

Draw this ribbon until your lining fits the inside crown.

Tie the ribbon together, and then tie a neat little bow, two loops and two ends.

Cut off what ribbon you do not need, and notch the ends of the bow.

Do not draw your lining too tight for the crown.

Leave room for the hair.

The lining should never be drawn until you have trimmed your hat.

To Make an Open Crown Princess Evening Hat

First. Cut the frame and sew the points.
Second. Wire the frame.
Third. Cut the cover for the frame and put it on.
Fourth. Cut the material for the crown and trimming.
Fifth. Hem this material.
Sixth. Put on the twisted crown.
Seventh. Put on the wrinkled sides.
Eighth. Make and put on the Princess bows.

To Cut, Make and Cover a Princess Ring Frame.

Cut a straight strip of buckram.

One inch wide and eighteen inches long.

Cut the ends of this strip slanting, so that they will form a point when sewed together.

Up and down stitch.

This will be the back of the ring.

Cut a slit in the front one-half inch long.

Fold over the ends of the slit and tack, so that your ring will also have a pointed appearance in front.

Do not seam all the way down like the back.

Begin one inch from the back and wire, first the top and then the bottom of the ring.

Lap your wires two inches.

Cut a bias strip of material two inches wide and long enough to go around the ring and one inch over.

Begin at the back, fold the material around the ring, so that the raw edges will be on the outside of the ring.

Draw together over and over stitches.

Keep the inside smooth, as this will be the lining of your hat.

At the points, it will be necessary to pleat slightly.

Turn in the end of your strip, lap it over the end you began with, as far as it will go.

Draw together tightly there, so that the folded end will stay down without any more stitches.

To Cut, Make and Put on a Twisted Crown

Cut two bias strips of your material.

Five inches wide and eight inches long.

Hem, velvet hem, if your material is velvet, plain crepe; no hem required if you use ribbon or ribbon velvet.

Gather each short end of these two strips very coarse gathers, draw tightly and tack.

Sew one gathered end of one strip to the outside covering of your frame.

About two inches from the back point and about three-fourths of an inch below the upper edge of your ring.

Sew the other gathered end of this strip to the other side of your ring, also two inches from the back point and three-fourths of an inch below the upper edge of your ring.

Sew one gathered end of the remaining strip to the outside covering of your ring, two inches from the front point.

Draw the remaining gathered end through the loop which you have at the back, twist, so that all of the crown will be right side up.

Sew this gathered end to the other side of your ring two inches from the front point.

To Put on Wrinkled Sides

Cut two bias strips of material five inches wide and eight inches long.

Hem with the hem that suits the material.

Gather all of the short ends, coarse gathers, draw tightly and tack.

Sew one gathered end of one strip to the outside covering of your ring one inch from the back point, over and over stitch.

Stretch your strip tightly over the outside of your ring, give it a wrinkled look (not pleated) and sew to the outside covering of your ring as near the front point as it will come.

Sew the remaining strip in the same manner to the opposite side of your ring.

It is not necessary to have the wrinkled sides to cover the points.

The Princess loops are sewed there and will hide all deficiencies.

To Make and Put on Princess Loops

Cut two bias strips of your material five inches wide and thirty-six inches long.

Hem both sides of these strips suitably.

Measure off a space in the middle of one strip the width of a buckle and mark with pins just where the ends of the buckle would be.

Divide what you have left at each side into three parts.

Mark each division with a pin.

Gather and tack one short end of this strip (coarse gathers), but do not clip your thread.

Begin on the side where your thread now is and gather across where your next pin is.

Draw and single tack.

To single tack is to tack the end of what you have just gathered.

You will find that you now have a loop which is open at one end and closed at the other.

Tack the open ends of the loop together.

Gather, draw and single tack where your next pin is.

You will now have two loops closed at one end and one open loop.

Lay the loops one on top of the other and tack the two loops together, closing the open side of your last loop.

Gather, draw and single tack where your next pin is.

Tack the three loops together.

Make three loops on the other side of your strip like the ones you have just finished.

Pin the center of your space to the front point of your frame.

Arrange the loops gracefully and sew to the outside covering of the frame.

Make your other strip into loops in the same manner and sew across the back.

Stretch the space portions tightly around the points and tack.

One Way of Trimming the Princess Hat

This hat may be made to look very stylish by sewing a standing bunch of very small tips behind the loops at the left side of the front.

Sew a handsome buckle just over the space in front.

Sew a bunch of violets or other small flowers between the first and second loops at the front.

Make two lace fans.

Sew one lace fan to each side of the back, so that the lace will fall on the hair.

Sew a bunch of flowers into the space at the back.

This hat may be made of velvet, silk, fancy crepe, ribbon or ribbon velvet, or any other material suitable for evening wear.

It is strictly an evening hat.

It takes one yard of material to make this hat if not made of ribbon.

Three and one-half yards of ribbon will make it.

To Make a Fancy Bicycle Hat

Make and cover a Princess ring.

Lay this ring upside down on your material and cut a crown.

Make it one inch wider all around than the ring.

Mark the back and front of this crown.

Gather one row plain, close to the edge.

Turn the crown over your ring and sew it around to the outside covering of the ring.

Place back to back and front to front and have your gathers even.

Do not allow the raw edge of the crown to extend below the bottom of the ring.

Cut a bias piece of material eleven and one-half inches wide and long enough to go twice around the ring.

Mark the center of the longest piece without a seam with two pins for the front.

Mark the back with one pin.

Begin at the back.

Turn in one edge and gather one row to form a one-half inch heading.

Slip this brim over the crown.

Allow the heading to extend below the bottom of the ring.

Pin back to back and front to front.

Even the gathers.

Sew the heading on with a running stitch to the outside covering of the ring.

Run a row of gathers, fine, about one inch above the heading gathers.

Draw to fit the upper edge of the ring.

Tie the drawing thread together and knot securely.

Gather your remaining edge, plain gathers.

Push this edge down behind your second row of gathers.

Pin all around on the outside.

Do not give this brim a twisted or bias look.

If you find that you have given it a twisted appearance, remove your pins and pin over again until you get it right.

Sew your second row of gathers to the outside covering of the ring.

This will also hold your third row.

Hide your two visible rows of stitches by slip stitching fancy cord, braid or French folds around each row, beginning at the left side.

Make a butterfly bow and sew it on the left side.

Stick a fancy pin through the center of this bow, giving it the appearance of a butterfly stuck on a pin.

Stick another fancy pin right in front.

This hat may be made of velvet, cloth, silk, satin, duck, flannel, etc.

It may be trimmed with quills, small tips, aigrettes, fur heads, rosettes, etc.

To Make a Little Girl's Fancy Tam O'Shanter Hat

Cut, make and cover a Princess ring.

Cut a bias strip of material four and one-half inches wide and long enough to go twice around your ring.

Join the seams and form a ring.

Mark the back with one pin.

Begin at the back and gather one side plain.

Slip this gathered row over your ring.

Pin back to back and front to front.

Even the gathers and sew to the outside covering of the ring, running stitch.

Do not let the raw edge extend below the bottom of the ring.

Gather the other side, very coarse gathers.

Draw tightly together and tack.

Sew a small jet or braid crown or a tiny rosette on where the crown is drawn together to hide the raw edges.

Cut a bias strip of material nine inches wide and long enough to go twice around the ring.

Join the seams and form a ring.

Mark the center of the longest piece without a seam with two pins for the front.

Mark the back with one pin.

Turn in one side and gather one row to form a half inch heading.

Slip this heading over your crown.

Pin back to back and front to front.

Even the gathers.

Sew around to the outside covering of the ring, running stitch.

Allow the heading to extend below the bottom of the ring.

Put one row of gathers, fine, about one inch above the heading row.

Draw to fit the upper edge of the ring.

Tie the gathering threads together and knot securely.

Gather the remaining raw edge, plain.

Push it down behind your second row of gathers.

Pin all around on the outside.

Do not get this brim twisted in any way.

If you find that you have given it a twisted or bias look, remove your pins and pin over again until you have it right.

Sew around to the outside covering of the ring, running stitch.

Sew trimming around with invisible stitches to hide your two visible rows of gathers.

Passementerie, fancy braid, fur trimming, silk cord, etc., may be used.

Begin and end your trimming at the left side.

Trim with standing quills or a small ostrich tip and a rosette to hide the ends of your standing trimming.

It takes one yard of material to make this hat.

Velvet, silk, cloth, duck, flannel, etc., may be used.

To Cut and Make a Shirred Hat

Measure with a tape line, from the center of your top crown, down over the outside side crown, over the widest part of your top brim, over the facing, and over the inside side crown, up the inner edge of the top crown.

Cut a piece of your material as wide as the measure you have taken and long enough to go twice around the outside edge of the brim.

Do not stretch your material while measuring.

Join the seams and form a ring.

(If your material is very thin, like chiffon or net, let your strip be long enough to go three times around the outside brim edge; if velvet, one and three-quarter times around the brim edge.

Put the raw edges together and fold your ring double.

Mark the center of the longest piece without a seam with two pins, for the front.

Mark the back with one pin.

Have your thread or silk, which must be the color of your material, at least eight inches longer than the outside edge of your brim. A double thread for gathering can always be had by measuring eight times across the widest part of the hat.

Begin at the back and gather one row, very fine, one-half inch below where you folded your material, to form a heading.

This row gathers the material double.

Open out the material and gather the next row one-fourth of an inch below your first row single.

Begin at the back always.

Gather the next row one inch below the second row.

Gather the next two rows so that they will be one-sixteenth of an inch apart and one-sixteenth of an inch below the third row.

This will be the facing.

Begin at the other side and gather the first row, one inch below the heading row single.

Gather the next two rows so they will be one-sixteenth of an inch apart and one-sixteenth of an inch below your first row.

This will go on the top brim.

Slip your material on the frame so that the little heading will be on the outside edge of the brim.

(Have a casing around your outside brim wire, before you put your material on the frame.)

Pin back to back and front to front.

Even the gathers of your heading and pin all around to the casing around the outside brim wire of your frame.

Do not draw any but the heading thread.

Sew the heading to the casing so that the stitches will not be seen.

Tie the ends of your heading thread together and knot securely.

Draw each thread on the facing separately, tie and knot.

Begin at the front and form the loose material of the facing into tiny pleats, all turning the same way.

Pin each pleat to the inside side crown.

Sew around, long stitch inside.

Do not give these pleats a twisted or bias look; they should run straight with the hat.

Draw, tie and knot each gathering thread separately on the top brim.

Make a row of gathers, fine, to fit into the bottom of your side crown groove.

Draw, tie and knot this thread.

Sew all around, short stitch on top.

Gather the raw edge of your top material.

Arrange it around the top crown so that the side crown will be slightly puffed.

Sew around, long stitches on top.

Cut a bias strip of your material six inches wide and long enough to go twice around the edge of your top crown.

Join the seams and form a ring.

Turn in one side and gather to form a half inch heading, very coarse gathers.

Arrange the fine gathered heading around the outside edge of your top crown.

Allow the heading to extend beyond the edge.

Sew around, short stitch on top.

Draw the coarse gathered heading together tightly to form a rosette.

Sew to the center of the top crown.

Do not get your top crown twisted when you sew on this rosette.

It takes two yards of material to make this hat.

To Put on a Spring Binding

Cut a bias strip two and one-half inches wide and long enough to go around the outside edge of your brim.

Hem one side of this strip, velvet hem.

Lay it on the facing of your hat, wrong side up.

Have the raw edge next to the outside edge of the brim.

Begin at the back and sew around, long stitch on top.

Stretch slightly (not too much) as you go along.

Spring the hemmed side of this binding up over the edge of your brim and make a neat join at the back.

If this binding is not cut strictly on the bias, it will wrinkle.

If you take a very accurate measure of your brim edge, and cut your binding one inch shorter than your measure, you can join all of the seams, form a ring, then sew around and spring.

To Make a Rope Twist

Cut a bias strip of material five inches wide and as long as you want it to be.

Hem both sides of this strip, velvet hem.

Fold so that the hems will come together.

Hold one end tightly in your left hand.

Twist with your right hand until your strip looks like a rope.

A rope twist may be made without hemming it, but it is apt to show raw edges unless very skillfully twisted.

To Put on a Plain Binding

Cut a bias strip of material as wide as you want your binding to be.

Not less than an inch and a half nor more than two and a half inches.

Long enough to go around the outside edge of whatever you are going to bind.

Lay this strip, wrong side up, on the top brim, close to the edge.

Sew around, long stitch on top.

Turn it over occasionally to see if you are not getting it too tight.

Turn your binding over the edge, turn in the raw edge and slip stitch.

Make a neat joining at the back.

If this binding is not cut strictly on the bias, it will wrinkle.

Correct Method of Cutting Velvet on the Bias

Place the velvet with the right side, or nap, face up on the table, the nap running smoothly to the right. Take the velvet up by the corner, folding selvage at the right angle on the velvet so that the line is straight, the folded edge will be a true bias, and

if this rule is followed the velvet stock may be kept in good shape, with no waste necessary to straighten the bias.

To Cut and Make a Plain Fold

Cut a bias strip of material one and one-fourth inches wide and as long as you require it to be.

Turn in both sides of this strip so that the raw edges will meet in the center, but do not lap.

Cat stitch just like you do a velvet hem.

Do not have stitches showing on the right side of the fold.

To Cut and Make a French Fold

Cut a bias strip of material as wide as you want your fold to be.

Not less than one inch nor more than three inches.

As long as you require it to be.

Turn in both edges of your strip, put the turned in edges together to form a fold.

Let the narrow part of this fold be one-third and the wide part two-thirds of the width of the fold.

Slip stitch so that no stitches will be seen anywhere.

The side which shows the folds is the right side.

The narrow part is always the top of a French fold.

To Put on a French Fold

Sew a wire to that part of your hat where you want the fold to be.

Slip stitch it on, just above the wire.

The fold must cover the wire.

Stretch as you sew.

It is not necessary to make this fold before you put it on.

It can be made and put on at the same time.

To Cut, Make and Put on a Plain Tam O'Shanter Crown

Fold one-half of a newspaper in half, then in quarters, then in eighths.

Measure from the point up eight inches on one side and mark with a pin.

Measure from the point up eight inches on other side and mark with a pin.

Cut across where the pins are.

Unfold and you will have a circle sixteen inches in diameter.

Pin this circle on your material and cut.

Mark the back and front.

Begin at the back and gather around one row plain.

Slip this crown over your hat crown, place back to back and front to front.

Even the gathers and sew, long stitch on top.

Cut a bias strip of your material three inches wide and long enough to go around your side crown.

Make a French fold of this strip, tack one end of it to the left side.

See that you have the folded side outside and the narrow part of the fold on top.

Stretch tightly around your side crown.

Carefully cover all raw edges.

Lap half an inch over your first tack and tack again.

If you have a very low crowned hat, and want your Tam to stand high, run a second row of gathers even with the edge of your top crown.

Draw to fit, tie your gathering thread and knot securely.

To Make a Fancy Tam O'Shanter Crown

Cut your material the same as for a plain Tam O'Shanter crown.

Fold your crown in half and run a tuck one-fourth of an inch wide all the way across.

After you have made one tuck, fold your crown for another tuck one-half inch from your first tuck.

Run the second tuck.

Fold your crown again for a third tuck one-half of an inch from your second tuck.

Run the third tuck.

Do not put back stitches into your tucks, as they will have to be drawn after you have put wires in.

Cut off three pieces of wire, long enough to go over the top crown and both sides of your side crown and half an inch over.

Push one wire through each tuck.

Bend up a little hook on each end of each wire and draw the tuck threads to fit the wires.

Put a plain row of gathers around the outside edge of the Tam.

Slip it over your hat crown.

Arrange it so that the widest part of the Tam will be on the left side.

The wires must be lengthwise of the crown.

Draw your last gathering thread to fit the bottom of your side crown.

Even the gathers and sew around, long stitch on top.

Cut a bias strip of your material five inches wide and long enough to go around the side crown.

Hem both sides, velvet hem.

Fold so that the hemmed sides will come together.

Hold one end tightly in your left hand.

Twist with your right hand until your strip looks like a rope.

Tack to the left side, stretch tightly around, keeping it twisted and fasten the other end.

Hide all raw edges with this rope twist.

To Put a Puff on a Hat

Cut a bias strip of material as wide as you want your puff to be.

Never less than two inches nor more than four and a half inches.

Long enough to go twice around the outside edge of your brim if this material is of medium thickness, three times around if your material is heavy, like velvet.

Join the seams and form a ring.

Mark the center of the longest piece without a seam with two pins, for the front.

Mark the back with one pin.

Begin at the back and gather one row plain.

Place your gathered edge on the edge of your top brim, wrong side up.

Pin back to back and front to front.

Even the gathers.

Sew around, long stitch on top.

Begin at the back and gather the other side of your puff, plain gathers.

Turn the puff over the edge of the brim.

Turn in the gathered edge and pin all around to your facing.

Slip stitch to the facing.

Allow your puff to extend a little beyond the edge of your brim, and be careful not to give it a twisted or bias look.

To Make a Plain Belvidere

Lay a Belvidere pattern on a lengthwise fold of your goods and cut double.

Turn your Belvidere wrong side out.

Begin at the bottom and sew up to the point, running stitch.

Turn your Belvidere right side out.

Push a wire up to the point.

Tack this wire at the bottom, near the center.

Turn the two outside edges in until they meet in the center and tack.

Turn what are now your outside edges in again until they meet in the center, and tack again.

This will give you a leaf shaped standing trimming, which can be used on all kinds of hats or bonnets.

Never use more than two Belvideres on any one hat or bonnet.

If you wish to combine two colors in a Belvidere, you must cut one piece of each color exactly like the pattern.

To Cover an Oval Crowned Toque

Stretch a bias piece of your material over your crown lengthwise and pin, then crosswise and pin.

Sew around long stitch on top.

Stretch gradually as you go, to avoid pleats.

Cut a bias strip of your material four inches wide and long enough to go around your crown.

Form a point.

Pin and stretch again lengthwise.

Form another point opposite your first one.

Tack at the points.

Have the plain part of your top crown, between the folds, at least three inches at the widest part (center of the crown).

To Put a Fulled Brim on a Toque

Cut a bias strip of material wide enough to cover your brim inside and outside and long enough to go twice around the outside edge of the brim.

Join the seams and form a ring.

Mark the center of the longest piece without a seam with two pins for the front.

Mark the back with one pin.

Begin at the back and gather one row, plain.

Arrange and sew this gathered side to the inside of your brim, long stitch on the gathers.

Turn this puff over the brim and pleat it into the inside side crown.

Allow it to puff slightly.

Sew around long stitch on the pleats.

To Cover a Plain Round Turban

Pin a bias piece of material around the edge of the top crown smoothly.

Sew around, one-fourth of an inch from the edge of the crown, long stitch on top.

Trim off your material close to the stitches, but do not cut the stitches.

Cut a bias strip of material wide enough to cover the entire brim and long enough to go around the outside edge of the brim.

Begin at the back and sew this strip to the inside brim, long stitch on top.

Turn your material over the brim.

See that it fits smoothly.

Sew to the inside of the side crown, long stitch inside.

Finish off neatly at the back.

Put on a plain side crown, a twist of velvet folds, or any decoration you may desire for the side crown.

If the brim of your turban is very much rolled, you had better put on a puffed brim.

If you have a wide brimmed turban, the pattern must be cut just like for a large hat and put on in the same manner.

To Make a Straw, Chenille or Ribbon Crown

Narrow flat straw braid, not more than one-fourth of an inch wide.

Rope chenille, baby ribbon, or any kind of material that comes not more than one-fourth of an inch wide and that has both sides alike, can be used for this purpose.

A wire frame is always used.

Begin at the center of the top crown.

Slip your material through and tie in a knot.

It is best to cut your material into strings two yards long, and then piece them together again where necessary.

Wind your material around each cross wire until you have the top crown completely covered.

It must look like basket work.

Keep on winding around each cross wire, carefully covering the wire which goes around the edge of the top crown.

Also the wires which go around the side crown.

Fasten the end securely.

This makes a nice crown for lace, net or chiffon hats.

Entire hats and bonnets may be covered in this manner.

To Make a Straw Braid Crown

Take fancy straw braid, any width, and make six pleats in one end of it, deep enough so that when drawn together the scalloped edge of the braid will form a circle tack.

Keep on sewing the braid around, short stitch on top.

Put in a pleat occasionally until you have enough made to cover your top crown.

See that you always have the scalloped edge on top.

Sew this top crown to the top crown of your wire frame.

Sew the braid around until you have covered your side crown.

This must be done on the hat.

Let your side crown be long enough, so that the last row of scallops will lie on the brim, around the bottom of the side crown.

This crown may be used for lace, chiffon or net hats or for any hat having a wire crown.

Fancy felt braid, chenille or jet may be made into a crown in the same manner.

To Make a Fancy Straw Braid Crown

Use fancy straw braid one and a half inches wide.

Make a box pleating (three pleats on each side) long enough to go around the outside wire of your top crown.

Sew this pleating to the outside wire of your top crown, cut off and fasten the end securely.

Make a top crown out of your braid.

Sew on the top crown so that the scalloped edge of this crown will cover the plain edge of your pleating, cut and fasten the end securely.

Begin at the back and make your side crown.

This must be done on the hat.

Let the scalloped edge of your side crown lie on the brim close to the bottom of the side crown.

Cut and fasten the end.

If the crown is very high, another row of box pleats may be put around the bottom of the side crown.

Draped Crowns

One of the smartest draped crowns may be made as follows:

Three-fourths yard of velvet on the bias, rounding off the short corners. The top crown is plain, using one end of velvet, tacking into position over crown. The beauty of draping is to have the broken lines. Commence by plaiting velvet into five folds. At a quarter distance around crown break into four folds, and about the next quarter break into six folds. This produces more graceful effects.

Avoid tight folds. Have the tacking inside. The finished crown must have no marks of manipulation, but have the appearance of being made by fairy fingers.

To Make a Fancy Crown for a Lace Hat

Sew on a jet crown, large enough to cover your top crown.

Take a piece of lace three inches and a half wide and long enough to go twice around the crown.

Join the seam and form a ring.

Mark the back and front with pins.

Gather the plain edge, fine gathers.

Sew this edge to the bottom of the side crown.

Sew on a narrow jet edging to hide your stitches.

Flute the scalloped edge of your lace to the top wire of your side crown.

Have the flutes standing straight.

Do not give your side crown a puffed appearance.

A gilded top crown, cream colored lace side crown and gilt scale trimming around the bottom of the side crown may also be used.

Use stiff lace.

To Cover a Wire

Cut a bias strip of material one inch wide.

Make a plain fold out of it.

Lay your wire in the center of the fold.

Sew the edges of the fold together with very fine over and over stitches.

Stretch your fold slightly as you sew.

To Put on a Covered Wire

Begin at the back, and make one up and down stitch in your hat to hold the knot in your thread.

Slip your needle through the covering of your wire and make an up stitch.

Make a small down stitch.

Make an up stitch one-half inch from your down stitch.

Make a small down stitch (back stitch).

Slip your needle behind your wire, and take your wire up with the next stitch. Sew this way all around.

The stitches you make along your hat and the stitches you made in covering your wire must all be hidden by the wire.

Use thread silk the same color as your hat to sew on the wire.

Use silk thread the color of your covering when you cover the wire.

To Make a Net or Chiffon Hat

Cut a straight strip of material two and a half inches wider than twice the width of the widest part of your brim and long enough to go three times around the outside brim wire of your frame.

Join the seams and form a ring.

Fold lengthwise.

Run a gathering thread so that you will have a half inch heading.

Run another gathering one-fourth of an inch below your first gathering.

This will form a casing for a wire.

If the wire you are going to use is very heavy, this casing will have to be wider.

Push a silk wire the color of your material through the casing you have just made.

Have the wire two inches longer than your outside brim wire.

Arrange your heading around your outside brim wire and sew over and over, the wrong side of the casing to the outside brim wire.

Turn your material right side out and crease, and run a tuck, one-fourth of an inch wide, just where the second brim wire goes around.

Run one of these tucks on the top and one on the bottom material.

Push a silk wire through each of these tucks.

Turn back your material and sew over and over the wrong side of both of the casings you have just made to the second brim wire.

The threads with which you have run the casings should be drawn after you have pushed your wires through them.

Draw up your top and bottom material and gather both materials together one-fourth of an inch above the crown wire.

Draw your thread, tie and knot securely, trim off your surplus material.

To Make the Crown

Cut a strip of material wide enough to cover the top and side crown and long enough to go three times around the side crown.

Join the seams to form a ring.

Turn in one side and run a tuck one-fourth of an inch wide.

Push a wire through this tuck to fit the lower wire of the side crown.

Draw your thread.

Arrange this wire around the bottom of the side crown, sew around, but do not let your stitches be seen.

Turn in the other side of the crown one-fourth of an inch, gather over and over, very coarse gathers.

Draw together tightly. Sew to the center of the top crown.

Push your needle up, take one gather on the point of it and go down with it, fasten securely.

To Bind the Wires of a Wire Frame

Cut a bias strip of material one-half inch wide and long enough to go around as many wires as you want to bind.

Make a plain fold out of this strip.

Begin at the back, let the outside brim wire lie in the center of the fold and draw the edges of the fold together with very fine over and over stitches.

Use silk thread the color of your binding.

Bind all of the brim wires except the crown wire.

Use velvet, satin or silk for binding.

To Wind the Wires

Cut a bias strip of material one inch wide.

Begin at the back, tack one end of your strip to the back cross wire.

Turn in one side one-fourth of an inch.

Leave the other side raw edge.

Wind around your wire to the right.

The side that is turned in must always cover your raw edge.

Slant as you go.

Wind all of the brim wires except the crown wire.

Use velvet, satin or silk for winding.

Jet or filosel may also be used.

To Double Wind

After you have wound all of your brim wires with velvet, take silk or gilt cord or any narrow fancy braid and wind again, very evenly and very much on the slant.

To Flute Lace on a Wire Frame

Bind or wind the brim wires of your frame.

Do not cover the crown wire.

Take lace as wide as the widest part of your brim and long enough to go twice around the outside brim wire.

Begin at the back and pin one scallop of your lace to the outside brim wire, allowing it to extend a little over the edge.

Lay the little finger of your left hand on the binding close to the pin.

Let the lace come around your little finger and pin again.

This forms one flute.

Flute all around the outside brim only.

After you have pinned your flutes all around, tack where you put your first pin, slip your needle through the binding over the next pin and tack again.

Tack all around.

Use silk the color of your lace.

Slip stitch the ends of your lace together.

Gather your lace at the top so that your row of gathers will come one-fourth of an inch below your crown wire.

Turn your hat bottom side up and sew the lace to the crown wire.

Let the thread come over the wire and catch a stitch in the lace, between each flute, just where you gathered.

This should draw each flute into position and keep it there.

Give your flutes a firm appearance and do not get them bias.

Cut off your surplus lace close to the crown wire.

To Tuck Shirr Lace on a Wire Frame

Take a piece of lace half an inch wider than the widest part of your brim and long enough to go twice around your outside brim wire.

Turn in the scalloped edge one inch.

Run a very small tuck just below where you have creased your turn in.

Turn up your scalloped edge again.

Draw your thread to fit your outside brim wire.

Your frame must be bound or wound before you put this lace on.

Pin your lace around the outside brim wire.

Keep your tuck on top of this wire.

Even the gathers.

Sew around in and out at each side of the tuck.

Hide your stitches among the gathers.

Slip stitch the ends of your lace together at the back.

Gather the top of the lace so that your row of gathers will be even with the crown wire.

Turn your hat bottom side up.

Sew the gathers to the crown wire over and over.

Do not give your lace a twisted or bias look.

Cut off your surplus lace even with the crown.

To Put Chiffon or Net on a Wire Frame with a Ruched Edge

Bind or wind your wires or sew straw braid to the wires underneath.

Cut a straight piece of chiffon or net three inches wider than the widest part of your brim and long enough to go three times around the outside brim wire.

Join the seams and form a ring.

Mark the center of the longest piece without a seam with two pins for the front.

Mark the back with one pin.

Fold in and crease one side half an inch from the edge.

Fold again one and a half inches (three-fourths of an inch when doubled).

Hold all of your creases together and gather over and over. Only one row of gathers is used, but it holds all of the ruche.

Begin at the back and arrange this ruche on to your outside brim wire.

Even the gathers and pin all around.

Sew around to the covering of your outside brim wire, so that the stitches will not show.

Run a row of gathers in the top of your material, even with the crown wire.

Sew to the crown wire over and over underneath.

Trim off your surplus material close to the crown wire.

To Cover a Wire Frame with Lace

Do not bind or wind the wires.

Take a piece of lace two inches wider than the widest part of your brim and long enough to go twice around your outside brim wire.

Begin at the back.

Hold the lace in your left hand.

Lay the outside brim wire of your frame one-half inch in from the scalloped edge.

Take a stitch in your lace on one side of the wire and one in the lace on the other side of the wire, over and over.

Draw the lace together so that the wire will be covered with lace.

Draw your thread as you go, so that you will have a little scalloped heading ruffle extending beyond the edge of your brim.

Slip stitch your ends together.

Cover all of the brim wires, the crown wire included in the same way.

If your cross wires show, draw the lace together over the cross wires and tack here and there.

Lace which is nearly the same on both sides should be used.

Use silk thread the color of your lace.

Your wire frame should be as near the color of your lace as you can get it.

To Cover a Wire Frame with Lace Double

Do not bind or wind the wires.

Use very sheer lace as wide as the widest part of your brim and long enough to go three times around the outside brim wire.

Cut your lace so that you will have two pieces of equal length.

Lay it together so that the scallops will be even.

Have top and bottom of your lace, right side out.

Mark back and front.

Sew your seams together at the back.

Run a gathering thread one-half inch from the scalloped edge.

Open out your lace and slip your frame in.

Even your gathers and pin just back of the outside brim wire.

Draw, tie and knot your gathering thread securely.

Draw up the lace on both sides of your frame and gather one-fourth of an inch above the crown wire together.

Take out the pins around the edge of the brim.

Cut off your surplus lace close to the crown wire.

Use silk thread the color of your lace.

Have your wire frame as near the color of your lace as you can get it.

To Cover a Wire Frame with Chiffon Plain

Cut a paper pattern the same as you do on a buckram frame.

Cut the top and bottom material the same.

Slip the top over the crown.

Turn the slashes over the crown, wire and sew up and down stitch.

Cut off the points of these slashes close to your stitches.

Turn the outside edge of the top over the outside brim wire and sew up and down stitch.

Cut off the raw edge close to your stitches.

Pin on the facing smoothly.

Turn the outside edge of the facing over the outside brim wire and sew up and down stitch.

Cut off the raw edges close to your stitches.

Cut out the inside circle, leaving an inch in the crown.

Slash this inch.

Turn the slashes over the crown wire and sew up and down stitches.

Cut off the points of the slashes close to your stitches.

Sew some straw braid to the outside brim wire, so that the braid will be underneath.

Sew a jet edging over the wire on top of the straw braid.

Put on a fancy straw braid crown.

Fancy figured chiffon is generally used for this kind of a hat.

To Cover a Bonnet Plain

Pin a bias piece of your material around the edge of the crown.

Stretch tightly and sew around, long stitch on top.

The crown must be smoothly covered without pleats.

Cut off what material you do not need close to your stitches.

Cut a bias strip of your material wide enough to cover the brim, outside and inside, and long enough to go around the front edge of the bonnet.

Stretch this strip over the brim smoothly.

Sew long stitch on top.

Turn in the ends to fit the bonnet and slip stitch them.

Cover the sides of your bonnet with narrow cut folds, finishing with a small French fold.

Turn under what raw edge you may have at the back of the bonnet.

Line the bonnet.

To Line a Bonnet

Cut a straight strip of lining material five inches wide and long enough to go around the brim.

Lay the bonnet on your lap, upside down.

Lay the lining into your bonnet wrong side up.

Let one inch of lining extend beyond the bonnet.

Sew your lining in, long over and over stitch, catching the lining to the facing of the brim only.

Let an inch of lining extend at the other side.

Run a casing in your lining to hold a narrow ribbon.

Turn in the lining along the bottom of the back and slip stitch across.

Thread a bodkin, with your draw ribbon run it through your casing, leaving one and a half inches of casing at each side without any ribbon.

Draw the ribbon so the lining will fit the bonnet comfortably.

Tie your ribbon in a small bow.

Cut off what ribbon you do not need and notch the ends of your bow.

To Make a Net Bonnet

Sew a piece of straw braid firmly to the outside edge of the brim wire.

The braid must be under the wire.

Cut a straight piece of net three inches wider than your bonnet is long and long enough to go three times around the outside brim wire.

Fold your net so that you will have three tucks, one on top of the other.

Gather these tucks over and over.

Use only one row of gathers.

Form a ruche.

Sew this ruche around on top of your straw braid.

Slip your stitches through so that they will not show.

One inch from the ruche run another half inch tuck.

Draw to fit the brim and tack here and there to keep it in position.

At the back pleat your net into fine pleats very close together.

Turn the pleats so that they meet in the center of the back.

Turn under and sew short stitch on top.

Slip your short stitches under the pleats so that they will not show.

The back of this bonnet should look like a shell.

To Make a Chiffon Rose Quilling

Cut a straight strip of material five inches wide.

Fold it so that the raw edges will meet in the center.

Cat stitch like you do a plain fold.

Make the same as a rose quilling of lace.

To Make a Rose Quilted Facing

Cut a straight strip of material two inches wider than the widest part of your brim.

Turn in one inch on one side.

Box pleat (four small pleats on a side).

Tack these pleats one inch from the edge.

Sew the pleating around the edge of the brim.

Run a row of gathers about one inch from where you tacked your pleats.

Run another row half an inch from the first row.

Draw both rows and tie and knot them at the back.

Pleat the rest of the material into your side crown.

Sew around long stitch inside.

Pull down the centers of your box pleat and tack each center.

These facings should be made of chiffon, muslin de soie, net or malline.

Never use heavy material.

To Make a Shirred Horse Shoe Bonnet

Use very thin material.

Use a plain horse shoe frame.

Cut a strip of material twice as wide as your bonnet is long and long enough to go three times around the front of the bonnet.

Turn in one side two and a half inches and crease.

Run a tuck one-fourth of an inch wide all along the crease, leaving one inch on each side without a tuck.

Run a second tuck one inch from your first tuck.

Run a third tuck one inch from your second tuck.

Push a silk wire the color of your material through each tuck.

Let the longest wire be just long enough to form the outside edge of a pretty horse shoe for the back of the bonnet.

See that this longest wire goes through the last tuck you made.

The second wire should be shorter than the first.

The third should be shorter than the second.

Draw the threads with which you have run the tucks one at a time.

Arrange the wires on the back of the bonnet to form a pretty horse shoe, not too large, and tack the wires around the bottom edge of the back.

Sew the wires to the frame, short stitch on top; hide the stitch on top.

You will now have a two and a half inch ruffle at the back and a long ruffle in front.

The front ruffle is to be used for a puffed brim.

Run a row of gathers in your long ruffle so that it will come around the edge of the brim, using this edge for a guide.

Push this gathering string back until it touches the top wire of your horse shoe.

This will form a puff which is widest on top.

Sew around short stitch on top.

Form as many of these puffs as your material will allow, using the front edge of the brim each time for a guide.

Leave enough of your material to turn under for a brim facing.

Gather and sew in the brim facing, long stitch inside.

Begin at the top of your two and a half inch ruffle at the back, and lay small pleats one over the other, as if you were plaiting hair.

Cut off what material you do not need.

Turn under the sides and back and sew long stitch inside.

Line the bonnet.

To Make a Lace Bonnet, Toque Shape

Wind the outside wire of your wire frame with either velvet or satin, being careful to hide all raw edges.

Take lace three inches wide and box pleat it (three small pleats on a side).

Tack this pleating to the covered wire.

Allowing the scalloped edge to extend beyond the edge.

Tack the top edge of this pleating to the second wire, giving it a fluted look.

Sew on a jet top crown, large enough to come a little over the second wire.

To Put a Puff on the Edge of a Bonnet

Cut a bias strip of your material wide enough to cover the brim and long enough to go twice around.

Mark the front.

Gather one side plain.

Sew on the gathered side long and short stitches to the top.

Turn over the brim and pleat (small pleats) to the inside brim.

Puff it a little bit as you pleat.

Sew long stitch inside.

To Hem Velvet

Turn in your velvet half an inch and cat stitch all along.

On this kind of a hem the raw edge is always visible on the wrong side.

To Make a Lace Wing

Cut a wing from sheer lace or fancy net according to pattern.

Wire this wing all the way around.

Lap the wire two inches.

Cut a bias strip of velvet one inch wide and long enough to go around the three longest sides of the wing.

Lay this binding on, wrong side up.

Sew long and short stitch.

Turn it over the wire, turn in as for a hem and slip stitch so that no stitch is visible anywhere.

See that you keep your binding of an even width on both sides of your wing.

Form a pleat in the wire on the unbound edge, deep enough to bring the bound edges together and tack.

To Hem Crepe or Silk Plain

Turn in your material to form a hem on the right side.

Slip stitch, allowing only a tiny stitch to come through on the wrong side.

This hem is only used on material which is alike on both sides.

To Make a Binding Hem

Turn in your material one inch, run a very small tuck.

Turn over the tuck, turn in as for a hem and slip stitch so that no stitch is visible anywhere.

To Make a Fancy Crepe Hem

Turn in your material half an inch.

Fold as if for a half inch hem.

Fold back again and form like a French fold.

Slip stitch, allowing tiny stitches to come through.

To Hem a Crepe Veil

Turn in one inch, run a very small tuck.

Turn the tuck down.

Form as for a French fold a hem not less than four inches nor more than nine inches deep.

Slip stitch, allowing tiny stitches to come through.

To Make a Lace Aigrette

Take lace at least four inches wide and a yard long.

Mark the half with a pin.

Turn in one raw edged end twice to form a pleat about half an inch deep.

Make three more pleats one on top of the other and turn another pleat under.

Make four pleats and one turn under until you get to the pin.

Begin at the other end and pleat in the same manner.

Hold your pleats tightly together and wrap. This will form a double aigrette.

If your lace is not stiff enough to stand nicely, run small silk wires in here and there.

To Put Net or Chiffon on a Wire Frame and Bead It

Cut a straight piece of your material twice as wide as the widest part of your brim and four inches over and long enough to go three times around your outside brim wire.

Join the seams and form a ring.

Fold your strip for a two tuck ruche in the center.

Gather over and over all the creases of the ruche together.

Arrange, pin and sew this ruche to the outside brim wire.

Your frame must not be bound or wound.

Gather your material together at the top one-fourth of an inch above the crown wire.

Draw to fit the crown wire and fasten securely at the back.

Begin at the back and at the second brim wire bring your needle up from the bottom.

Put five beads on your needle, then stick through on the opposite side of the wire.

Put five more beads on your needle and come up with slanting stitch.

Put five more beads on your needle and go down with a slanting stitch.

This will look like a beaded rope around both sides of the wire.

Bead all of the wire except the head wire.

A fancy jet crown should finish this hat.

To Make Velvet Underneath Trimming

Cut a bias strip of velvet five inches wide and as long as the width of your material will allow it to be.

Hem all around, points and all.

Cut off all the selvage before you hem.

Form and wrap one pointed end four inches long.

Sew on a buckle or button to hide where you just wrapped.

At the other end form and wrap another pointed end four inches long.

Sew on a buckle or button to hide the wrap.

Rope twist the velvet between and tie a loose rope knot in the center.

Sew underneath at the left side.

A bunch of small flowers may be sewed on to look as if the knot held them.

To Drape a Veil (Plain Drape)

Make four small pleats and pin to the center of the front of your bonnet with one pin.

Draping pins only must be used.

Bring each pleat down to the sides of the bonnet and pin each pleat.

Allow nothing but the head of the pin to show.

Have both sides exactly alike.

Find the center of the veil at the back.

Pin this center to the back of the bonnet.

Form small pleats at each side of this center pin, turning towards this pin.

Put a pin in each pleat.

To Form a Box Drape

Make a wide box pleat, four pleats on a side, in the middle of your veil.

Pin each cluster of pleats with one pin to the bonnet.

Arrange the box pleat on the back of the bonnet and put a pin in each cluster of pleats.

Pleat what loose material you have at the front of the bonnet into a cluster of loose pleats, turning towards the front.

Put a pin in the cluster.

Have both sides exactly alike.

More than one box pleat may be put on if desired.

It is best to take a few lessons in draping, as this part of the trade must be seen to be understood.

To Form a Finger Puff Drape

Form six small pleats in the center of your veil.

Pin this cluster to the front of the bonnet with one pin.

Keep your pleats straight and pin another cluster around your middle finger.

Form three finger puffs on each side of the center pin.

Keep your pleats straight and pin a cluster to each side of the bottom of the bonnet.

Form the back into flutes to look like a shell.

Put a pin between each flute.

Pull out the pleats in the puffs in front.

To Drape a Veil Over the Face

Arrange the same as for a plain drape.

Allow enough veil to extend over the bonnet to cover the face.

Form two finger puffs in front.

The sides are pinned the same as the plain drape.

Form the back material into small pleats and fold one pleat over the other the same as you would plait hair.

Put one pin in the last pleat.

Some Business Suggestions

Buy small bills and often as you can pay for them rather than go into debt. The discounts make a nice profit.

Be careful about wasting materials. Never let goods that will fade hang in the sunshine. Never sweep and dust without first covering all your goods. Faded and dirty goods are loss and will cut down your profits. Always be pleasant. Try to please your customers and invite them back. Always be *honest and faithful.* When asked if goods will fade, say, "Yes, everything will fade, get dirty and spoil if used." When you take an order for a hat, be sure and put on full measure and everything you agree to put on.

Don't let them measure, and say there was short length put on; not as much as they paid for.

This all helps to make a successful business.

To Make Wrapped Underneath Trimming

Cut ribbon bias on one end.

Form and wrap a pointed end four inches long.

Wrap three small loops that will be one and one-fourth inches long after they are doubled.

All loops are measured after they are doubled.

Leave a three inch space.

Wrap one two inch loop, one tiny half inch loop and another two inch loop.

Leave a three inch space.

Wrap three one and a quarter inch loops.

Leave four inches of ribbon for another end and cut this end bias like the first end.

Arrange and sew this trimming to the facing of your hat on the left side or right across the back, underneath.

To Make Chiffon Underneath Trimming

Cut a straight strip of chiffon nine inches wide and thirty-six inches long.

Hem on the right side, plain crepe hem.

Form a two and a half inch loop and wrap.

Wrap three half inch loops.

Leave a three inch space.

Wrap one two inch loop, one half inch loop and another two inch loop.

Leave a three inch space and wrap three half inch loops, and one five inch loop.

Arrange this trimming underneath so that the long loop falls on the hair.

To Sew a Silk Wire on the Edge of a Felt Hat

Use silk thread the color of your wire.

Begin at the back.

Take a stitch in the wire (not over the wire) and a stitch in the felt and sew over and over.

Do not let your stitches show any more than you can help.

It requires a little tact to put these wires on nicely.

To Sew a Silk Wire on a Felt Hat not on the Edge

Use silk thread the color of your wire.

Begin at the back.

Slip stitch a long stitch in the wire and a short stitch in the felt.

The stitches must not come through the felt.

To Put a Silk Wire on a Straw Hat

Use silk thread the color of your hat and sew on the same as you do a covered wire.

Most Popular Ruche

The herring bone ruche is most durable, requiring more material than the boa pleated ruche.

For a ruching around the crown eight yards are used, cut also in three strips of equal size, double these strips twice, which gives the firmness unlike the fan effect of the box pleating, then begin pleating by laying a pleat on either side, each one an equal distance from the other.

It is most important that these pleats are perfectly regular both in the center and at either end.

Tack as you go along, holding each one securely.

Exquisite color combinations may be obtained in this ruching; particularly on the hats of delicate tints, the rainbow effect is most desirable, each pleating of different color, say light yellow, pink and blue or violet, pink and green are the favorite combinations for evening wear, with a paradise aigrette or ostrich tip trimming.

In the new reds for the trimming of a suit hat, if it be either the dahlia or geranium reds, running in the several shades from light to dark, this ruching is very softening to the severe outlines of the very popular sailor hat.

Combining of two colors, by running one color under the other, is very effective. A hat of moleskin gray having an underbrim and bandeau trimming of violet velvet had the two shades in the pleatings, the violet under the gray being very much admired.

Bows

The milliner who finds it difficult to produce pleasing bows should spend a great deal of time in practice making each form described many times and thereby acquire the knack. Without this practice, no amount of instruction will enable one to produce a handsome or stylish bow.

In trimming, the bow should be made last and always to fit the place for which it is intended. Soft and pliable ribbon will produce the most dazzling and beautiful effects. The stiff appearance imparted to the bow is obtained by tightly plaiting the ribbon at the bottom of the loop and wrapping several times with the thread and sewing at the edge of the ribbon only. The ends of the bow may be cut in various fanciful designs, bias or fringed. Hold the ribbon in the hand, plait it very closely and tightly, wrap several times with thread around the loop and sew fast at the edge to keep the thread from slipping. Never stick the needle through the ribbon, but sew at the edge. When as many loops

are made as desired, make the center by twisting the ribbon similar to a rope, draw it over the center of the bow tightly and fasten at the back.

Bows

All standing loops should be wired before you begin to form a bow.

If the ribbon, or whatever material you are going to make your bow of, is very flimsy, all of it should be wired before you begin to form.

To Wire Ribbon

Use flat ribbon wire.

Lay it along the center of your ribbon on the wrong side.

Long and short stitch, long stitch on the wire.

Cross from one side of the wire to the other as you make your stitches.

Silk thread, the color of your ribbon, should always be used.

The short stitches which come through on the right side should be very short indeed, not longer than your thread is thick.

To Make Wrapped Trimming

Form a loop, five inches long, after it is doubled.

Make two pleats, turning to the right.

Put a stitch through these pleats and wrap your thread tightly three times around where your pleats are.

Tack but do not clip your thread.

Lay this loop on your lap.

Make two pleats turning to the right ten inches from where you wrapped.

Double over and wrap again as close as you can to the other wrap.

Tack again.

Wrap five small loops three inches long after they are doubled.

Sew the two long loops to the side crown wherever you want to trim the hat.

Arrange and sew the five small loops around the standing loops to form a rosette.

You cannot practice wrapped trimming too much, as it is used in a variety of ways on nearly all hats and bonnets.

Any material may be wrapped.

If your material is sheer, wrapping the thread around twice will be sufficient.

To Make a Wrapped Alsatian Bow

Form and wrap a loop four and a half inches long after it is doubled.

Form and wrap two four inch loops.

Form and wrap another four and a half inch loop.

Arrange your bow so that the two four inch loops will be on top.

Twist a small piece of material around the center of your bow to form a tight knot.

Tack the ends of this knot firmly underneath.

The Rosette Bow

Of No. 5 or 7 velvet ribbon is made of sixteen loops of equal length. The first eight run around in a circle and the other eight being filled in the center. No center is tied in this bow, only the lower loops are fastened to the hat, leaving the upper loops free to stand out and present a full rounded effect.

To Make a Wrapped Butterfly Bow

Cut one end of your ribbon bias.

Form and wrap this bias end four and a half inches long.

Form and wrap one two and three-fourth inch loop when doubled.

Form and wrap a tiny one inch loop.

Form and wrap another two and three-fourth inch loop.

Cut off your ribbon four and a half inches from your last wrap and bias the end, the same as your first end.

Be careful that you do not get an opposite bias.

Arrange your bow so that the ends will stand and look like wings.

Press the inside loops closely together.

The central small loop will be the body of the butterfly.

To Make a Wrapped Chiffon Rosette

Cut a straight strip of chiffon nine inches wide and thirty-six inches long.

Turn in the edges about one inch and crease, but do not hem.

Fold your material into eighths.

Mark each fold with a pin.

Wrap where the pins are.

This rosette should have eight even loops.

Any sheer material may be made into a rosette in the same manner.

Flower Bows

They are made by clustering a number of short loops together and mounting them on silk wire. Draw the end of the ribbon down the wire so as to cover it, and then up another wire at the top of which other loops are clustered, and down the wire again, and so on until as many flowers are imitated as are desired.

These bows are usually made of delicately colored No. 16 or 22 ribbon, mixed with a green ribbon of the same width.

The Bonnet Bow

It consists of two bias ends, three loops at the top one four inches long, one three inches long, one two inches long and two two inch loops at the bottom.

Ruffled bows of silk ribbon are made by shirring one edge of the ribbon tightly, after which the ribbon is fashioned into a rosette.

A diamond bow for the front of a large hat or toque consists of twelve loops. Make one five, one four and one three inch loop. This forms one-fourth of the bow. Now make one three, one four and one five inch loop. Then repeat as before.

The Chrysanthemum Bow

It is most frequently made of shaded ribbon in satin and is also made of velvet ribbon. Take two pieces of No. 12 or 16 satin back velvet ribbon and wire at the edge with a satin covered brace wire the same color as the velvet ribbon. This is sewed on by a cross stitch made of floss of the same or of a contrasting shade. Plait each strip in fine plaits near the center, fasten them together by wrapping thread around and spread them apart until they are in the form of an X; cut off six strips of No. 40 or 60 satin shaded ribbon, two strips eight inches long, two strips nine inches long and two strips ten inches long. Each end must first be fishtailed into five or six pointed ends cut into the ribbon two inches deep, and each point resembling the petal of the flower from which this bow takes its name. Plait them all in the center, placing the longer strips at the back. Now place these six strips at the center of the X and tie them into position very tightly with a satin ribbon and fishtail these ends in the same manner as those above described.

The Water Wheel Bow

It consists of ten loops of the same length, which makes a round bow. Wrap each loop separately with the thread. When the last two loops are drawn together, there will be a space about as large as a thimble; this can be drawn around the feathers or flowers that stand erect on the hat. A series of side crown bows should be made of three loops of the same length, without a center, and fastened to the side crown of the hat. After a sufficient number of bows have been made, they should be attached to the hat, either six or eight being used for one hat and placed either two or three inches apart, midway in the center of the side crown. Twist a piece of straight ribbon very tight and commence with the first bow; roll the ribbon around the three loop bow, which has already been attached to the hat at the bottom of the bow, causing it to stand out from the side of the hat. Twist your ribbon and carry it on to the next bow, roll the ribbon around the bow as before and so on to the next until all the bows have been thus wrapped, and the end is carried to the first bow and hidden underneath the first roll.

The Alsatian Bow

It consists of four or six loops of equal length; each loop is either four or six inches long, according to the place for which it is intended.

The best effect is obtained by wiring the edge of the ribbon with a ribbon or bonnet wire, sewed on by hand or machine, and turned under in such a way that the wire is hidden. Commence by plaiting the ribbon in very small plaits; wrap with a thread and sew at the edge. For four inch loops, measure off eight inches; plait finely the same as before, being careful that the two edges of the ribbon are folded together and the plaits being on either side. Wrap the thread over this half of the loop and also over the first half, and sew at the edge. Measure off eight inches more and make this loop the same as before, continuing the same until the required number of loops are made. Twist the ribbon tightly; draw it through the center of the bow, being careful that the twist is wide enough to cover all the wrappings of the thread and fasten at the back.

In attaching any bow to a hat or bonnet, never stick through the center of the bow, but sew it on securely at the side of the center twist.

To Use Folds

To use velvet or taffeta silk folds alternately with braid, hem one edge of fold instead of doubling it; this gives a very pretty tailored effect, also is an excellent item on economy.

To Make Rosettes

Rosettes of velvet should be made on the bias, the ends of which are sewed together. Fold in the middle, shirr and draw as tightly as possible. Pull one side up to form the center and tack it very lightly to the lower portion of the rosette. Light material rosettes should be made on the straight, folded in the center, shirred and drawn tightly. The rosette should never be pulled around so that the upper edge would have the appearance of a spring of the coils of an old fashioned beehive, but the two sides should be drawn up to form the center. Rosettes of straight material should be a yard and a half long.

Directions for Making Puff Rosettes

Take a square of velvet, measuring either twelve inches or up to twenty inches square, rounding all four corners slightly. With No. 4 cotton thread, gather around edge, drawing edges to a small circle, fasten threads, and with three fingers draw velvet from center, taking only in four or five places that the rosette

may retain its well rounded appearance. This is especially pretty used in the light shades, as light blue, pink, corn color, lavender, and as trimmings in connection with grapes or roses for the large drooping brims.

Tailored Rosettes

For a tailored effect, plaited rosette is made as follows:

For the foundation, take a round piece of buckram two inches in diameter, binding edge with a narrow strip of velvet. Cut two or more squares of velvet on the bias four and one-half inches in width, join together and plait around edge of buckram, filling in the center with another row of plaiting, finishing center with an ornament.

To Make a Plain Rosette

Cut a strip of material two inches wide and one and one-fourth yards long.

Turn in the ends after you have doubled the strip.

Gather close to the raw edge, fine gathers.

Draw your thread tightly and tack.

Roll a small portion and sew over and over.

Keep on rolling and sewing until you have nothing left.

To Make a Box Pleated Rosette

Cut a strip of material three inches wide and a yard and a half long.

Box pleat, four pleats on a side.

Put a stitch into each cluster of pleats so that you can draw the stitch.

Draw tightly and tack.

Begin with the first box pleat you made and roll and make like a plain rosette.

Pull apart so that you will have four box pleats around the edge and one in the center of your rosette.

To Make a Rose Rosette

Cut a strip of material three inches wide and a yard long.

Double, turn in the ends and gather fine gathers.

Do not draw your thread as tight as for a plain rosette.

Skimp the gathers and form the same as you do for a plain rosette until you have a tight looking bud, then draw tightly and sew around the full part of the rose.

To Make a Double Rosette

Cut two strips of material of different colors three inches wide and twenty-seven inches long.

Double over each strip and turn in the ends.

Lay one strip on top of the other and pleat all the way along.

Stick a stitch into each pleat, but have your stitches so that they will draw.

Draw tight and tack.

Roll your rosette, the lightest color inside and make as you do a plain rosette.

Pull the strips apart all the way round.

To Make a Hollyhock Rosette

Cut a strip of material four inches wide and twenty-four inches long.

Double, turn in the ends and gather long and short.

Cut a cover from velvet to fit a small flat button.

Cover this button with the velvet.

Draw your rosette gathering thread to fit this button and sew over and over.

To Make Choux

Cut a strip of material three inches wide and two yards long.

Double, turn in the ends and gather, fine gathers.

Draw tightly and tack.

Cut a round piece of buckram the size of a silver dollar.

Sew the raw edge of your rosette to the center of this buckram up and down stitch.

Keep the circle in the center as small as possible.

Keep the outside edges even.

Open your turned in edge, slip stitch it around to hide all the raw edges visible.

Pull up and pinch this rosette together at the top.

To Make a Lace Jabot

Take lace not less than four inches wide and half a yard long.

Turn in the raw edged ends.

Form four slanting pleats in one side, slanting up and pin.

Form four slanting pleats on the other side, slanting down and pin.

This should form a box pleat with slanting ends.

A double or triple jabot requires more lace.

To Make a Rose Quilling of Lace

Take double edge lace two and a half inches wide.

Form it into box pleats, six small pleats on a side.

Tack the pleats in the center.

Have the box pleats close together.

To Combine Colors

1. Red paint or geranium lake and benzine will tint pink.
2. White and yellow make straw color; white, blue and black make pearl gray; white, lake and vermilion make a flesh color; umber, white and Venetian make drab.
3. Red and black make brown, lake and white make rose.
4. Prussian blue will produce light blue, black paint makes a gray shade; burnt umber makes a tan.
5. White and green make bright green; purple and white make French white; light green and black make dark green; white and green make pea green; white and emerald green make a brilliant green; red and yellow make orange.
6. White and brown make chestnut; white, blue and lake make purple, but purple lake may be bought, and if used will make lavender; white and carmine make pink; indigo and lamp-black make lead color; black and Venetian make chocolate.
7. Yellow, white and a little Venetian make buff. The combinations given above are those most used by artists mixing colors, but manufacturers of the tube paints have placed on the market almost every shade and color you will need; nevertheless it is well to know how to produce them if called upon to do so. Naples yellow will give you the desired cream color, and if the butter shade is wanted, you should add a very little portion of the king's yellow.

Tinting

Milliners who experiment with the method of tinting here explained will find themselves prepared to accomplish results which would otherwise be impossible. No elaborate dyeing outfit is necessary.

A pan or dish with a flat bottom is necessary to hold the liquid. The size depends upon the bulk of the articles to be tinted. The smaller the size of the receptacle the smaller the amount of supplies will be consumed. Buy from some art supply store small tubes of paint of the colors you desire. These and a supply of benzine make a complete equipment.

Solid dark colors cannot be produced. Only the light shades and tints can be obtained. The material should always be white or cream. It is possible to refresh an article originally a light tint by dipping it into a new solution of the same tint.

A word of caution.—Never have a light or fire in the room in which you are using the solution, and do not strike a match anywhere in the room, as benzine is highly inflammable.

Select the colors desired and squeeze out of the tube a small amount of the paint. Pour in enough benzine to completely cover the article to be tinted. Stir until the paint is entirely dissolved before putting the material into the solution. Add more paint if necessary to get the desired tint. Immerse the article to be tinted and shake in a draft until dry.

Feathers

Tips, plumes or fancy feathers dipped in this solution will tint beautifully.

Take them out quickly and wave them or beat them against the hand until dry.

The liquid evaporates quickly, leaving the color fast and does not take the curl out of the feather. Soiled white, cream or light tinted feathers can be made as new ones by this method.

Flowers and Foliage

Flowers can be tinted in the same way. A deeper shade may be had by immersing to the edge of the petals the flower but half way in. This applies also to leaves.

The tinted article will always be lighter than the liquid.

The tinting of flowers should be done as soon as the liquid is prepared. If you should chance to have flowers in pink, you can make them lavender by dipping in purple lake and benzine. Light blue flowers may be turned to lavender by dipping in red paint and benzine.

Veilings

Veilings, crepes, light weight silk and laces are all tinted in the same way; that is, first immersed in the benzine and then shaken in the air. Shades can be matched in this way, and the process found a great convenience.

When the velvets are tinted, they are removed from the benzine, which is allowed to drip from them and fanned in the air until dry.

Combinations of Colors

Pale blue combines with white, cream black, dark green, rose pink, golden and seal brown, gray, yellow, silver and gold. White combines with all colors with a very few exceptions, and black does the same. White and black, white and green, white and navy blue, white and yellow and white and gray being exceptionally good. Black and light green, old rose, yellow and pink are good combinations. Pink combined with dark green, royal purple, gray, deep wine, boreal, navy blue and brown, produces very beautiful effects for carriage wear. Green combines with almost all colors, and is particularly effective with white, yellow, brown and old rose. Old rose combines splendidly with black, green and royal purple. Combinations that are fashionable are lavender and purple, lavender and black, navy blue and yellow, pink and gobelin blue, and tan and royal purple. Other combinations are green, yellow and lavender; green, pale blue and old rose; black and orange; terra cotta and primrose; old rose and straw color; mountain purple and pink; tan, green and black; dark

and light green; green and brown, and brown with either straw, cream or tan. Gold, silver and copper combine with all colors, and their appearance is greatly enhanced by their use.

White and Black

Some understanding of the relative positions that are occupied by black and white is necessary, as a proper knowledge for the uses of which they are to be employed. Animals of the frigid zone are white, which led scientists to believe that white is a warm color. Dr. Franklin placed cloths on snow and the black sank the deepest, while the white was not at all affected by the rays of the sun. This is prima facie evidence that white should be worn in the summer, as the heat penetrates black to a greater extent. Also, the fact that white reflects the rays of the sun makes it desirable to wear white hats in the hottest months. It has also been discovered that white retains heat and black throws it off quite rapidly, but this is more applicable to the skin than it is to materials of these same colors.

Colors

It is well known that red and rose red cannot be used for the rosiest complexions, but dark red may be worn without deteriorating from the beauty or brightening the color of the complexion. Green is good for a delicate complexion. Yellow imparts a shade of violet to the skin and commends itself to the brunette. Violet shades throw a greenish cast upon the face and for that reason are becoming to but very few. Orange is entirely too brilliant. White is best for summer use, while black alters the tones of other colors, which makes it best for ordinary purposes. By constantly looking at red, the shades grow dimmer, and the last of several hats tried on never appears as bright as the first one. If yellow is shown first, it changes almost all other colors. As black diminishes the size, it is a desirable hat to place upon a woman with a large face. A hat of almost any proportion or size may thus be used, which for all intents and purposes will appear much smaller.

Colors for a Brunette

Yellow is the very best shade that a brunette can wear. Light shades of blue, pink and maroon are also becoming. If the brunette be of gipsy type with color bright red looks well. Yellow, brown or navy blue are the best colors for a street gown. If a gown of brown or blue is worn, a veil to match would look suitable. Otherwise wear a black veil of plain mesh.

Rules for the Blonde Woman

The word "complexion" itself means complex or composed of many elements. In referring to a complexion, what is meant

generally is the skin only. The skin's texture, coloring and firmness are noted in appraising a complexion.

But, in reality, the color of the hair and of the eyes must also be accounted for in estimating any complexion. It is indeed a complex matter, depending on many elements for perfection.

A fair woman, with a Saxon type of coloring, is descended from the old North races, the Angles, Scandinavians or Saxons predominating in her ancestry.

As a rule, her nature is less passionate than that of the dark haired people. She is less romantic and less highly colored in nature as in complexion, and she seldom runs to absurd extremes.

The planet said to rule fair people is Venus, once supposed to bestow a liking for blue in all its shades on those born under its influence.

But, excepting when the fair woman is in her first youth and has a fine skin, she should not wear too much pale blue.

If she does, it will emphasize the fading hues of her once fair skin and give her a greenish look by bringing out the latent yellows in it, for blue and yellow when mixed give the impression of green.

But the blonde may wear dark blues or purples with good effect, especially if her eyes are also blue. Dark blue will enhance the blue of the eyes, whereas pale blue would cause them to look faded.

If the blonde's eyes are gray, then any shade of gray can be worn, and this color will harmonize well with fair hair.

In the street, a coat or gown the color of the hair is always in good taste; therefore, a light brown or fawn coat will look well on a fair woman.

At nearer view in the home where the blonde is in close contact with her companions, any color matching the hue of the eyes will be striking and in good taste. Under strong gaslight, however, or in electric glare, it is the color of skin and hair again, rather than of eyes, that must be studied in gown choosing.

If a blonde's eyes are blue-gray, then dark blue will bring out the hue of Venus and overpower the gray-blue; while, in like manner, a gray note in the dress will put out the blue color and make the eyes look gray. They will look light gray or drak gray according to the color of the dress.

Occasionally, by a cross current of Southern blood in the ancestry, a blonde woman with fair or golden hair and pale skin will have dark eyes. This is a beautiful contrast. When this is so, a black gown will emphasize the contrast, bringing out the colors of hair and eyes both. If the cheeks of a blonde woman are rose flushed, she may wear pink with advantage.

Recipes

The best polish for black, dark or light straw hats, with the exception of white, is made by dissolving two ounces of gum shellac in one pint of alcohol.

A polish for white or colored straw hats:

Put one ounce of either brown or white shellac in one quart of wood alcohol and let it dissolve. Brush the hat thoroughly and apply the above solution with a small stiff brush.

For renewing dark colored chips, use vaseline. This brightens them up, toughens the straw, renders them pliable, and they are not so easily broken by handling.

Liquid polish for leghorns:

One ounce of alcohol, one ounce of Venice resin. The polish should be about as thick as cream and applied with a soft brush.

Clean white leghorn hats with alcohol. Apply with a sponge or small clean rag.

For polishing black hats or changing light colored soft braids to black, dissolve four ounces of shellac in alcohol. Enough alcohol should be used to merely cover the shellac. Shake frequently. When this is dissolved and no sediment remains at the bottom, put in a piece of camphor half as large as a hen's egg and in four hours stir in half an ounce of lampblack. If this is too thick, thin it with alcohol. Apply with a soft bristle brush. The hat should be thoroughly cleaned before using the above mixture.

To raise the nap of a beaver hat, take a small switch and beat it until the fur is fully aroused.

To remove paint from silk goods, saturate the goods with equal parts of turpentine and ammonia, then rub in soap suds and let dry between blotting paper under a heavy weight.

Miscellaneous

To clean tarnished gold and silver, pins, lace or cloth:

Dampen a tooth brush, dip it in sand and scour until the tarnish is rubbed off and the pin becomes bright. Pumice stone is better, but sand is cheaper, and answers the purpose very well.

To clean gold, silver or copper crowns or lace:

Wash them with rose benzine or strong vinegar mixed with salt.

By using the following preparation for *cleaning kid gloves*, ribbons and laces, you can keep them in the pink of perfection:

Two quarts of deodorized benzine, two drams of sulphur ether, two drams of chloroform and four drams of alcohol. Pour the fluid in a bowl and wash as if in water; rinse in a fresh supply.

To Remove Axle Grease Stain

On the wrong side of the goods rub into the spot as much powdered French chalk as it will hold. Leave all night. Then lay soft blotting paper over the chalk and press with a warm iron. Brush out the chalk and the spot should have disappeared. If a trace remains on the right side of the goods, sponge with household ammonia.

Gold and Silver Trimmings

Gold and silver trimmings are cleaned with alcohol and afterwards burnished with chamois.

To Clean Braids

Delicate silk braids must be cleaned in gasolene. Hair and tuscan braids can be cleaned with Ivory soap and water only, and stains taken out with oxalic acid.

Braids of dark fancy straws frequently have the high point of the braid touched up with gold or silver. For this purpose the ready prepared gilt, which can be purchased in any drug store, should be used.

To smooth flatirons: The constant use of flatirons over damp cloths and sticky finished hat brims has a tendency to roughen and rust them. To overcome this and smooth them, run your iron over salt or paraffine.

Colors that have been destroyed by stains can be restored by the use of sal-volatile or hartshorn.

Cleaning Lace Goods

Fold the laces, stretch them carefully in any kind of muslin cloth, which you baste all around to prevent the laces from getting twisted or mixed up. They are thus to be dipped in beer and left to soak some little while, after which, when they will be found half dry, they must be ironed between muslin cloths, so that the iron does not give them a glossy look, which would be the case if it came in contact with the lace. The beer will prove a sufficient sizing.

For washing fine laces, allow the articles to lie in borax water for twenty-four hours, then squeeze (not rub) through several waters.

To Clean White Lace

Wind the lace about a glass bottle and soak it in warm soap suds made from castile coap. Squeeze the suds out and immerse in another. Rinse in warm water. The lace may be ironed under a cloth or pinned to a sheet to dry.

Lace may also be cleaned by laying it on a paper, covering it with magnesia, and this with another paper, and allowing it to remain for several days. It should be placed under a heavy pressure. When the powder is shaken out, it will remove the dirt.

To Dye Lace

Soiled lace can be dry dyed by using yellow ocher and rice flour, or any other white powder with the yellow.

Place the lace and powder in a box and shake thoroughly.

After the dust has settled in the box, take lace out and dust it well. White braids and hats can be treated in the same way.

Silk Laces

Silk laces and others that will not stand washing may be cleaned in this way. They must be pulled into shape while drying in the open air, and afterwards pressed under muslin on the wrong side.

Washable Laces

Washable laces are put in good suds of Ivory soap in a glass jar, and shaken frequently, changing the water several times; finally rinse and pin out carefully right side up on a very thickly covered board. When nearly dry, unpin and turn and press out the design with the round end of an orange stick or ivory penholder.

If the lace needs a little stiffening, dissolve a little gum arabic and mix with the rinsing water. If desired ecru, rinse in tea or coffee according to the shade wanted, and in saffron tea for lemon shade. For other shades and colors, Diamond dyes are the best.

To Steam Velvet

Fold a cloth into three or four thicknesses.

Wet it thoroughly.

Lay it on the back of your range where it is not too hot.

Lay your velvet on this cloth right side up.

Brush the nap the right way with a coarse brush while the steam is coming through it.

To Bleach a Leghorn Hat

Put a lump of sulphur on an old tin pie plate.

Drive an old broomstick into the ground in your yard.

Fasten your hat to the top of the broomstick so that it will not fall off.

Place the sulphur under the hat and light it. The sulphur plate must be on the ground.

Turn a clean flour barrel over all.

See that your broomstick is not too long, as it will hold up the barrel from the ground if it is.

To Press Ribbon that has been Used

Lay your ribbon between layers of wet tissue paper and press with a warm iron until your tissue paper is perfectly dry.

Do not have your iron too hot.

To stiffen your ribbon slightly, wet the tissue paper with water into which you have put a little vinegar and sugar.

To Wash Silk Ribbon

Take a pint of lukewarm water, and put a tablespoonful of ammonia and a tablespoonful of white soft soap into it.

Put ribbon into this and let it soak about ten minutes.
Rub with the hands only.
Rinse several times with clear warm water.
Hang it in a shady place to dry.
Press the same as ribbon that has been used.

Treating Crepe

Crepe can be refinished, but good quality only. Faded and shabby crepe can be restored to its original appearance and freshness, and one process imparts two additional qualities to it, by removing the peculiar crepe odor, so disagreeable to many and also making it impervious to dampness. It will be refinished in two forms only, by the yard and in veils. The cost is about one dollar per square yard.

Steaming Crepe

To redress crepe, steam it over a hot iron as you would velvet or silk, being careful to pull it evenly in all directions.

To remove stains from silk crepes or grenadines, boil a handful of fig leaves in a quart of water until it is reduced to one pint. Rub the stains with a sponge dipped into this liquid.

To Steam Crepe

Get all the dust and dirt out first.

Lay it over any vessel containing boiling water and let steam go nicely through it.

To Mirroir Velvet

Pin your velvet to an ironing board so that it will be perfectly smooth, right side up.

Wet a cloth and lay it over your velvet.

Take a hot iron and run it hastily over your wet cloth, but do not wrinkle this wet cloth in any way.

Remove your cloth rapidly and press your velvet with a warm iron, making the nap go the right way.

Plush Goods

To wash silk plush caps, bands for hats and plush coats, first get all the dust out of it with a switch. Spread it on a board or block and sponge every inch of it with warm rain water and a little ammonia. Take a dry sponge and rub it until it is perfectly dry and brush with a soft brush. The result will surprise you, for the plush will look like new. Don't be afraid to try it, as it has been tested.

Coffee Stains

Coffee stains, even when there is cream in the coffee, can be removed from the most delicate silk or woolen fabrics by brushing the spots with pure glycerin. Rinse in lukewarm water and press on the wrong side until quite dry. The glycerin absorbs both the coloring matter and the grease.

To Clean Wings

Wings, birds and breasts can be cleaned with corn meal, but must be very carefully handled or the feathers will clog, gasolene is good in some cases, but as this will dissolve glue, very few "made" pieces can be treated in this way.

Cleaning Hats

For cleaning white Milan straws, wash them thoroughly with warm water and soap, using more lather than water. Rinse well, rub over the hat lemon juice and set it in the sun to dry. Press into the original shape by ironing it beneath a damp white cloth. As these hats are easily scorched, great care should be taken not to have the iron too hot.

For cleaning white or colored felts, rub them well with white corn meal. Dust the white felt with magnesia or powdered starch.

Use lac sulphuris for powdering white straw and leghorns. Rub on with a cloth and remove with a stiff brush.

To color white straw a rich golden yellow, immerse the hat for a few moments in a strong solution of soda and water; shake and press until dry.

To revarnish black straw hats, cut up some black sealing wax, pour on enough methylated spirit to dissolve it; mix well and apply with a stiff brush.

The following is a very fair bleach for straws and leghorns; but while it is successfully used on some hats, it fails to bleach others: One-half ounce salts of sorrel, one-fourth ounce of sugar of lead, one grain salts of tartar, dissolve in four quarts of water and apply with a brush or cloth and dry in the sun.

A method of bleaching which has been long and successfully used as follows: Prepare a wooden box with a tight cover and have a rack made of strips crossing the box about fifteen or eighteen inches from the bottom. Supports or upright pegs should be used on which to place the hats to hold the brims above the strips. Wash the straw with clean soap suds, rinse and dry. Place the hat in the box over the fumes of brimstone, which is caused to smoke by placing a hot iron block in the center of the sulphur. Cover then with a thin layer of damp corn meal. Put cover on tight and leave until bleached. Place each hat on the block or ironing board, cover with a white cloth and press with a hot iron.

Steaming Hats, etc.

Steam will do much in shaping over hats, and it will also restore the bright clean look which has been destroyed by dust.

Lay a wet cloth on a hot iron, and hold the hat down over the steam, and then take your hand and press the hat into shape. It dries immediately, and a great deal can be done with a little practice.

Flowers and foliage can be freshened, also, by shaking over the steam and laying the leaves on the cloth, and with the fingers smooth them out.

To Clean a White Felt Hat

Cover a soiled white felt hat with flour and let it remain in that condition over night. Unless the case is an extreme one, the grime will go with the flour when it is brushed off the next morning.

Cleaning a White Velours Hat

Make a mixture of French chalk and powdered magnesia and rub well into the felt. Put the hat away for several days in a dark place, and then brush it thoroughly. If the hat is not perfectly clean, repeat the process.

To Renovate Hats

White hats may be stained to an attractive yellow by immersing in a strong solution of soda and water for a few moments. Wipe the hat and press under cloth till dry.

Leghorn hats may be cleaned with alcohol. Apply with a soft rag.

To Press Hats

If a bowl or mushroom is desired, the hat must be held up and a bit of the brim pressed at a time till all is done; in a bowl shape the movement is sideways from the crown outward, but in a flat mushroom the brim is pressed with point of iron towards the crown.

To Freshen Black Moire Ribbon

Brush the ribbon thoroughly and then sponge it with a solution made of a quart of coffee and a teaspoonful of ammonia. Roll the ribbon over a bottle, and, while still damp, press it on the wrong side with a hot iron over a white muslin cloth.

To Whiten Feathers

To render feathers white, immerse them for a short time in naphtha or benzine. Rinse in a second dish of the same and dry in the open air. Then bleach by exposing in a box to the vapor of burning sulphur in a moist atmosphere.

To Clean White Plume

Coil the feather so as to get it within a half gallon glass jar. Pour in a quart of gasolene, screw on the cover and shake gently back and forth about a dozen times. Take out the feather, shake well and put in an airy place to dispel the smell of gasolene. This process will not take the curl out of the feather. To curl the feather draw each strand of the feather gently across a knife.

White and Light Colored Feathers

White and light colored ostrich feathers and aigrettes can be cleaned in gasolene, as also Paradise plumes, and when clean, may be given a second bath with a little tube oil color mixed to tint them to any desired shade; or the ends only may be tinted or shaded. Hang in the air to dry, and remember when using gasolene to have no lighted fire or gas anywhere near. When perfectly dry, they can be curled as desired.

If white feathers are very dirty, Ivory soap should be shredded and dissolved in a little hot water and the suds well mixed with the gasolene. In this case it is best to leave the feathers in the bath a day or so, shaking thoroughly at intervals, and lastly rinsing in clean gasolene.

The Art of Keeping Clothes Clean

The reign of the lingerie waist, too fragile and filmy to stand frequent incursions to the wash tub, lends value to the art of taking out a spot here and there. A Parisian who makes a science of keeping her belongings in order pounces upon a garment having a defacing spot the instant it is taken off and goes at it with a sponge and soapy water. She first wads up a bath towel and slips it under the spot, holding it in the hand as you would a darning gourd, and then applies the wet sponge or piece of soapy flannel in a succession of dabs. Afterward it is "dabbed" partly dry with a dry towel. With the wad of toweling under, the water does not spread over the stuff, but soaks into the towel instead. The collars of lace blouses can be cleaned quickly in this way and the lace yokes of frocks that are not themselves of the washing order. With the useful wad, the water will not touch the most delicate silk or cloth.

Not everybody knows that chiffon washes, and still fewer how splendidly it dyes. This same Parisian had a collection of

little dye bags, which are as yet unfortunately only to be bought in Europe, and which are prepared for just such uses. For faded chiffons, these are put in the rinsing water and the tiniest little squeeze will restore them to the old depth of color. Boas of chiffon and also those of marabout and coque feathers can be done in this way.

First they should be washed in a lather. They will come out bedraggled and unpromising, but soon will shake dry in the wind or over a gentle warmth. They come out beautifully fluffy and clean. Tepid water should be used, and drying generally is successful by hanging in the air.

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